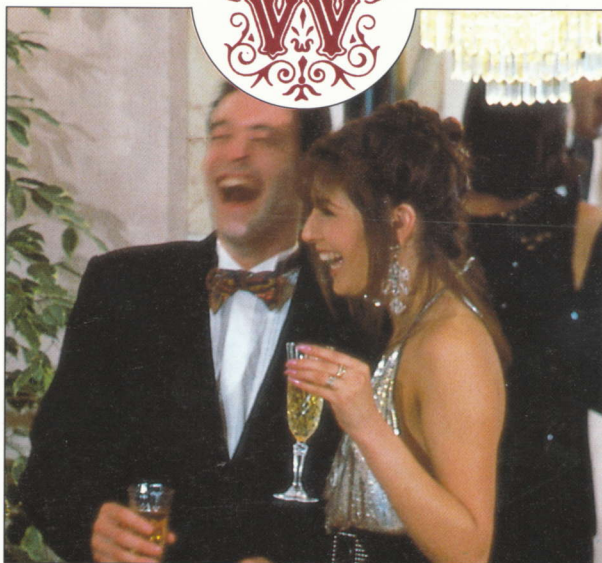


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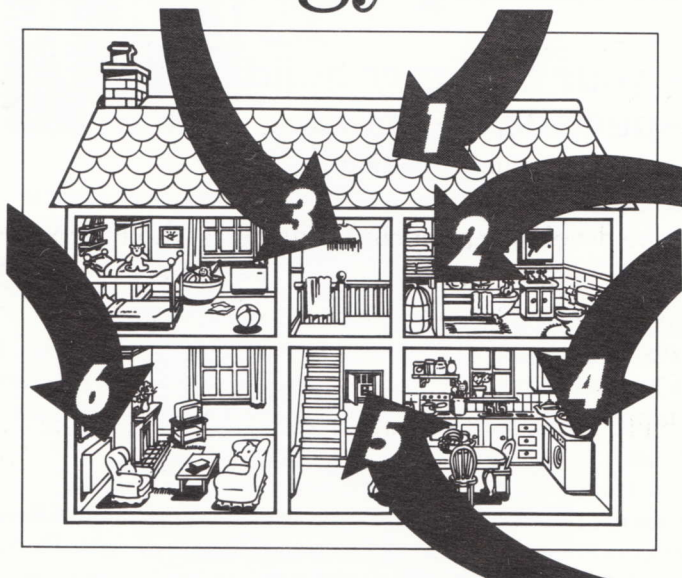
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Artistic Director Elaine Padmore

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presents

Die Fledermaus Operetta in three acts

Music Johann Strauss

Libretto Richard Genée

Conductor Albert Rosen

Producer Paul Baillie

Lighting Designer David Colmer

Choreographer Gavin Dorrian

DGOS Opera Ireland Chorus

Chorus Master Stuart Hutchinson

RTE Concert Orchestra
by kind permission of the RTE Authority

3, 5, 7, 9 December 1992

There will be two intervals

Die Fledermaus was first performed at the
Theater an der Wien, Vienna, on April 5, 1874.





Johann Strauss (1825-99)

Cast

In order of appearance

<i>Alfred, an opera singer</i>	Adrian Martin
<i>Adele, Rosalinde's Maid</i>	Mary Hegarty
<i>Rosalinde, wife of Eisenstein</i>	Valerie Masterson
<i>Gabriel von Eisenstein</i>	Stephen O'Mara
<i>Dr. Blind, a solicitor</i>	James Drummond Nelson
<i>Dr. Falke, a barrister</i>	Karl Morgan Daymond
<i>Colonel Frank, the prison governor</i>	Eric Roberts
<i>Ida, Adele's sister</i>	Anna Jennings
<i>Prince Orlofsky</i>	Therese Feighan
<i>Ivan, a butler</i>	Steven Faughey
<i>Frosch, the prison warder</i>	Thomas Lawlor
<i>Guests, Waiters, Footmen, etc.</i>	DGOS Opera Ireland Chorus
<i>Dancers appearing in Act Two</i>	Deirdre Duffy, Nessa Kavanagh, Susan Malone, Denise Paterson, Lisa Tyrrell, Aiden Condron, Damien Delaney, Sean O'Hara, Christopher McGill, Gavin de Paor.
<i>Repetiteur</i>	Roy Holmes
<i>Stage Manager</i>	Nora Ni Cosgraigh
<i>Assistant Stage Managers</i>	Alison McArdle, Rose Montgomery Rowan Walker-Brown

The dancers are students of the College of Dance, Digges Lane and the Drama Department of the College of Music, Adelaide Road, and appear by kind permission of the Administrator, College of Dance, and Miriam O'Mara, Lecturer in Drama at the College of Music.

THE STORY

The action is set in a fashionable watering-place 'near a large town'. Two years before the events enacted in *Die Fledermaus*, the hero, Gabriel von Eisenstein, had played a practical joke on his best friend, Doctor Falke; he had got the latter drunk at a fancy dress ball, to which Falke had gone dressed as a bat, and then had deposited him in a public square in the early hours of the morning – with the result that the unfortunate Falke had had to walk home, in broad daylight, still in his costume, jeered at by the street-urchins of the town. We now witness the elaborate revenge taken by 'the bat'.

ACT ONE

The story opens in Eisenstein's house, and at once we are plunged into the midst of a variety of intrigues. Eisenstein is in trouble with the law and has been sentenced to prison for eight days. Off-stage, Alfred, an admirer of Eisenstein's wife, Rosalinde, ardently serenades her; on-stage, Adele, the maid, is rejoicing over an invitation to a party to be given that night by Prince Orlofsky. She asks Rosalinde for the evening off, but Rosalinde, agitated by fears for her husband as well as by the prospect of a reunion with Alfred, refuses.

Eisenstein comes in with his lawyer Doctor Blind and reveals that their appeal against the sentence has failed; he must go to jail this very night. Now Doctor Falke arrives, with an invitation for Eisenstein to the Orlofsky party, and easily persuades his friend to accept and to report to the prison the next morning. Rosalinde, conscious of Alfred's presence, decides to give Adele the

evening off after all, and when both husband and maid are safely off the premises Alfred makes his entrance and prepares to settle down to a cosy tête-à-tête supper with Rosalinde. However, at this point Colonel Frank, the prison-governor, arrives to offer his new prisoner a personal escort; and in order to avoid compromising Rosalinde, Alfred allows Frank to suppose that he is indeed Rosalinde's husband and himself to be led off to jail.

ACT TWO

The Gardens of the Villa Orlofsky. The party is in full swing and Falke has promised to amuse even the jaded young Prince. Adele (disguised as Miss Olga, Irma Nittinger as Prince Orlofsky in the premiere of *Die Fledermaus* at the Theater an der Wien, 5 April 1874





the promising young artiste) arrives with her sister Ida. Eisenstein is introduced as the Marquis de Renard and Governor Frank as the Chevalier Chagrin. There are several ironic confrontations – such as Eisenstein's with Adele and later with Frank – but the *pièce de résistance* is undoubtedly the masked Hungarian countess (Rosalinde, no less) who sings a Czardas when doubts are cast upon her nationality and ends by captivating Eisenstein completely.

Eisenstein tells the famous story of the bat's humiliation and Falke assures him that one day he will get his revenge. Then Orlofsky proposes a toast to Champagne, the king of all wines and Falke follows this up by urging the company to swear eternal brotherhood and sisterhood. The dancing and drinking continue merrily until the clock

strikes six, whereupon Eisenstein and Frank, who have become great friends during the course of the evening, each remember that they have an appointment and stagger away.

ACT THREE

The prison. Frosch, the jailer, a man devoted to song and to Schnapps, listens in rapture to the endless serenades of the imprisoned Alfred. Frank, hopelessly drunk, arrives, and is visited by Adele and Ida (still unaware of his real identity), then in turn by Eisenstein, Rosalinde, Blind and Falke. The complications of the previous evening are sorted out, Eisenstein and Rosalinde work their way through the numerous jealous suspicions that had beset them, and the work ends with a re-affirmation of Orlofsky's toast to Champagne.

A Bat



— Johann Strauss and *Die Fledermaus* —

Johann Strauss the younger, the most famous and successful of all 19th century light-music composers, was born in Vienna on 25 October 1825. His father, Johann Strauss the elder (1804-49), was by that time well on his way to becoming Europe's uncrowned king of dance music; indeed, it was only with Strauss senior's untimely death in 1849 that the younger man could advance his own musical standing in his native Vienna. Building on the firm musical foundations laid by his father and Joseph Lanner (1801-43), Johann (along with his brothers Josef and Eduard) developed the classical Viennese waltz to the point where it became as much a feature of the concert hall as the dance floor. With his abundantly tuneful waltzes, polkas, quadrilles and marches, Johann the younger was the idol of his day, captivating not only Vienna but also the whole of Europe and America for over half a century. The thrice-married 'Waltz King' died in Vienna on 3 June 1899. Among his 500 or so orchestral compositions is that best known of all waltzes, *The Blue Danube*, and polkas like *Tritsch-Tratsch* and *Thunder and Lightning*. Johann also completed 15 operettas, of which *Die Fledermaus* ('The Bat') and *Der Zigeunerbaron* ('The Gypsy Baron') remain the most popular.

Only very reluctantly did the 'Waltz King' begin composing for the stage. In the later 1850s and 1860s Viennese theatre managements were being held to ransom by the exorbitant financial demands of the German-born Parisian Jacques Offenbach (1819-80), whose witty burlesques were immensely popular in Vienna at that time. The directors of the Viennese theatres wanted to fight back with their own 'home-grown'

produce, and it was on Johann Strauss that their hopes came to be pinned.

Contrary to the oft repeated story that Strauss turned to writing operettas at the suggestion of the visiting Jacques Offenbach (the two men certainly never met before Strauss's involvement with the genre), it was his first wife, the singer Jetty Treffz, who persuaded her husband to try his hand at operetta composition. For several years she had seen him exhaust himself through his year-round schedule of composing and conducting commitments at the balls and festivals of the dance-crazy Viennese. More than anyone, she recognised Johann's creative potential to progress beyond being a mere purveyor of dance music, moreover, the shrewd Jetty knew that operettas paid royalties, whereas dance music did not. For his part Strauss was well aware that he reigned supreme in the ballroom, but doubted he could make the transition from dance floor to theatre stage. Eventually he was persuaded, and after some early attempts in the 1860s, including one work apparently completed but now lost, his *Indigo und die vierzig Räuber* ('Indigo and the Forty Thieves') opened at the Theater an der Wien in Vienna in 1871. It was followed in 1873 by *Carneval in Rom*.

On 9 May 1873, known as 'Black Friday', the Viennese stock exchange crashed, and in the resulting atmosphere of gloom and despair there were many suicides. The shockwaves were also felt by the Viennese theatres, which experienced falling box-office receipts. Anxious to remedy this potentially disastrous situation, theatre managements eagerly sought out productions that would attract audiences back into their

FLEDERMAUS QUADRILLES.



ON STRAUSS' NEW OPERA,
M. KIKO.

establishments.

Learning of a highly successful French vaudeville (a comedy with music), entitled *Le Réveillon* (1872), itself broadly based on Roderich Benedix's earlier German comedy *Das Gefängnis* ('The Prison'), the co-director of the Theatre an der Wien, Max Streiner bought the rights to the work and commissioned the playwright Karl Haffner to make a German translation. Haffner, however, experienced great difficulty in adapting the essentially Parisian nature of *Le Réveillon* to the taste and understanding of a Viennese audience, and his attempt was judged unsuitable. A solution was then proposed by the Viennese publisher and theatrical agent, Gustav Lewy, who persuaded Steiner to have Haffner's play reworked into an operetta libretto for his old schoolfriend Johann Strauss. The task was entrusted to the resident conductor at the Theater an der Wien, the composer and author Richard Genée (1823-95).

In *Die Wiener Vorstadt-Bühnen*, Rudolph Holzer relates Genée's reaction on receiving Haffner's manuscript.

I read it through, realized it was unusable, asked for the French original the next morning, and used it to write the 'Fledermaus' libretto. From Haffner's farce, which I handed back, I kept only the names of the characters. I also had to depart drastically from the structure and the characters of the original. The management paid me the stipulated fee for adaptations, 100 Gulden (equivalent to a mere £210 today) for each act, and gave the libretto to the composer to do with as he saw fit. So that Haffner would not be hurt, I agreed to have his name on the

play-bill as co-author. I myself never met him.

Strauss was immediately captivated by *Doktor Fledermaus*, as the libretto was originally called, and set to work at once. Soon afterwards, at a charity concert on 25 October 1873 (Strauss's 48th birthday), the composer conducted the first performance of a new 'vocal csárdás' with music by Johann Strauss and words by Richard Genée, sung by Marie Geistinger, co-director of the Theater an der Wien. (This number was to feature prominently in Act II of *Die Fledermaus*, as the operetta came to be called, sung by Marie Geistinger in the role of Rosalinde.) Five days later news broke in the Viennese press that Strauss was at work on a new operetta for this theatre.

Working in close collaboration with the librettist, Richard Genée, Strauss sketched out the greater part of the musical score at speed – reportedly in just '42 days and nights'. From the original French comedy, by Henri Meilhac and Ludovic Halévy (the librettists of Bizet's *Carmen* and several Offenbach operettas), Genée retained only the principal features of the first and last acts; in place of the intimate midnight supper (the 'Réveillon' of the title) in Act II he substituted a grand party and ball at the home of the wealthy Prince Orlofsky, which he considered more likely to strike a chord with Viennese audiences. Nor was Genée's involvement restricted only to the song texts and dialogue. In his scholarly analysis of the *Fledermaus* score (Vienna 1974) Fritz Racek suggested the likely procedure adopted by the collaborators:

Strauss would send Genée the sketch of a number or part of a finale; Genée



laid out the score, wrote in what he had received from Strauss, adding new words if necessary and occasional suggestions for alterations, and sent the whole thing back to Strauss for instrumentation and checking. It sometimes happened that Strauss left the composition of an entr'acte, a melodrama or other pot-pourri recapitulation to Genée. When a section of the score was finished, Genée sent it straight off to the copyists.

Strauss's *Die Fledermaus* was originally to have opened in September 1874, but pressing financial difficulties faced by the Theater an der Wien resulted in the production being brought forward to the spring of that year. It eventually received its premiere on Easter Sunday, 5 April 1874. Since Austrian law permitted only charity performances to be held on that day, the proceeds from the opening night went to the Austrian emperor's 'Foundation for the Promotion of Small Industry'. A persistent myth regarding the initial failure of *Die Fledermaus* later arose from an erroneous declaration in 1894 by Strauss's first biographer, Ludwig Eisenberg, who stated that the operetta was withdrawn after only 16 performances. Certainly the initial run was interrupted by previously scheduled appearances at the theatre by the soprano Adelina Patti, who was appearing with an Italian opera company, but *Die Fledermaus* ran for a full 49 performances before being suspended owing to the illness of Irma Nittinger who sang the part of Prince Orlofsky. Patti in fact visited Strauss at his home in Hietzing on 26 April. He returned the compliment by signing her autograph album with a musical quotation from the Act I finale of *Die Fledermaus*, amending just one word: 'Mit ihm so spät – im

Tête-à-tête' ('With him so late - in tête-à-tête!').

In spite of some criticisms of the libretto, cast and even the music, with the *Deutsche Musikzeitung* observing... 'Again the libretto is not worth much... The music has charm, but no real sweep... The operetta is too long', the first night press was generous in its praise of *Die Fledermaus*. The reviewer for the *Konstitutionelle Vorstadt-Zeitung*, for example, recorded: 'Almost every number set the audience's hands in motion, and at the end of each act Strauss, dripping with sweat, could scarcely leave the conductor's podium fast enough to thank the audience from the stage for their favour. Given that kind of atmosphere there was, of course, no lack of da capos'. The *Illustriertes Wiener Extrablatt* spoke of an 'outstanding success scored by Strauss's inexhaustible inspiration and a brilliant performance'. (One number not heard at the premiere was an alternative *csárdás* Strauss wrote for the Austrian mezzo-soprano Marie Renard, who was to sing the role of Rosalinde in a production of *Die Fledermaus* at the Vienna Court Opera in 1897. Finding the range of Rosalinde's original Act II *csárdás* too taxing, she asked Strauss for an alternative. In the event neither version was used and Strauss incorporated a shortened version of the new *csárdás*, for orchestra alone, into his unfinished full-length ballet score, *Aschenbrödel* ('Cinderella'). Though only rarely sung today in performances of *Die Fledermaus*, the *Neuer Csárdás* has been recorded.)

It is interesting to note that Alfred Schreiber, the actor in the non-singing role of Frosch, the jailer in Act II,



attracted no special attention at the premiere. Nor did subsequent performers, until four years later, in 1878, when the part was played for the first time by the young Austrian actor Alexander Girardi. He exploited the true comic character of the role and transformed it into the important and highly amusing part it is today.

The continuing financial instability of the Theater an der Wien during the latter half of the 1870s led Strauss to examine the possibility of increasing the number of performances of *Die Fledermaus* by having the operetta performed at rival Viennese theatres. The plan foundered, however since contractually the libretto belonged to the Theater an der Wien. In 1876 *Die Fledermaus* was seen in London. In October 1877 it reached France when, as *La Tzigane* ('The Gypsy Girl'), it was mounted at the Théâtre de la Renaissance in Paris; this was only after persistent threats of legal action by the authors of *Le Réveillon* had forced upon the operetta an entirely new libretto and revised score.

Gustav Mahler conducted the work at the Hamburg Stadttheater in 1894, and later that year *Die Fledermaus* made the successful transition from operetta theatre to opera house in its native city when a production was mounted at the Vienna Court Opera to celebrate the 50th anniversary of Strauss's debut as composer and conductor. Writing to his brother Eduard shortly before the Court Opera presentation, Strauss observed:

Fledermaus is completely new to these surroundings, and it will not be easy to dispose of the gravity of the opera singers. At the Theater an der Wien

where three, or at most four, opera singers take part, it is quite different from a situation where *everything* is done by operatic forces . . . *Die Fledermaus* is least suited to the opera house [but] should it prove itself as an attraction at the Opera, then I will polish up this operetta and *only* entrust it to opera houses.

We should perhaps be grateful that Strauss never made his intended revisions to the *Fledermaus* score. The work requires no 'polishing', but stands as a monument to the superlative craftsmanship of its composer. *Die Fledermaus* has long since earned its place in the operetta theatres and opera houses of the world, and audiences everywhere continue to be intoxicated by this sparkling 'champagne operetta'.

Peter Kemp is chairman of the Johann Strauss Society of Great Britain and author of The Strauss Family (second edition, 1989)

Johann Strauss and Johannes Brahms



Die Fledermaus and The Vienna of Johann Strauss

The image most of us have of Vienna is compounded of these elements: the eternal glittering chandeliers, the champagne, the masked balls, the drives through the Prater in the early morning mist, the cabbies. And then the restaurants (with convenient *chambres séparées*), the Wiener Schnitzel, the zithers and the waltz. Everything, of course, to be done in 3/4 time – not at the double, but at the three-quarters.

This view of Vienna is supported by Johann Strauss, by the picture created through the elegant hedonism of his music, music which mirrors closely all the escapist joys of his time. With his operetta *Die Fledermaus*, Strauss

seems to have captured for us

Vienna – an ideal laughing Vienna – and preserved it, living, in his music. This is the city as it liked to be in the third quarter of the nineteenth century.

By the 1860s Vienna was a place of prosperity. Franz Josef, coming to the Imperial throne in 1848, was determined, after suppressing all the revolutionary feeling that had edged his predecessors off the throne, to bring Austria into line with England and France by building railways and encouraging industry generally. At the same time he intended to give Vienna a

face-lift; this meant the demolition of many old buildings, the construction of the Ringstrasse and the general replacement of old buildings by new. (This event was chronicled, as were many events of the day, in a piece of

music by Strauss – the *Demolierpolka*.) Some of the most famous buildings in Vienna date from this time, among them the Opera, which opened in 1869 with a performance of Mozart's *Don Giovanni*. The new buildings varied in style, but were all intended to reflect the confidence and prosperity of the new economy.

There was more money to spend in those days and after 1850 there grew up in the city a night-life that it had not

had before. On these occasions the gentlemen were not fettered by their wives, whose respectability excluded them from such orgies of pleasure: these were the days of the triumph of the *demi-monde* (the dancers at Prince Orlofsky's party would come into that category). The only hope a respectable woman had was to attend a masked ball, where a girl could pleasantly play with fire (and not only girls, for masks were elaborate and could cover a great number of years) and a man could seek adventure, though he had to gamble on his luck in more ways



wrote his operetta

than one. The masked ball was a symptom of the moral attitude of the time. . .

Money was plentiful indeed, and made itself more so by speculation. Many new companies were started and people encouraged to put their savings into these 'certainties'. Men became millionaires overnight and cast around for some means to spend their money. For a while even it was more difficult to spend than to make money. Champagne was introduced into Austria and became the symbol of success, which it could hardly fail to do since it cost a good deal more than the local wines. Amidst all this frivolity Austria prepared to show the rest of the world just what she could do with her industry. Undeterred by two appalling military defeats – in 1859 at Solferino by the French and in 1866 at Königgrätz by the Prussians – Franz Josef went ahead with his plans for the Exhibition. Europe could hardly have been called stable, for in 1871 came the Franco-Prussian War and the might of Prussia was obviously growing out of all control, but the Emperor was determined to show that what London (in 1851) and Paris (in 1867) had done, Vienna could also do. The internal economy was so inflated that in these days it would have

sent the bank rate flying up, and yet the reckless living of 'New Vienna' went on. Titles were bought and the *nouveau riche* nobility danced at the receptions and the ever more glittering balls to the music of Johann Strauss.

The Exhibition itself was opened by the Emperor on May 1, 1873, the speeches bold, the grounds opulent, the attendance distinguished (among them old Kaiser Wilhelm and the Shah of Persia who stimulated Vienna enormously by bringing his entire harem). But in spite of all this, confidence in the Vienna Stock Exchange began to evaporate and eight days after the Exhibition's glorious opening came the crash. All the brave new industries were revealed as bubbles and the speculators' money vanished as they burst in the air of that Black Friday. The old fatted-calf routine was over and the hangover from the champagne party was beyond the reach of any coffee.

All of this has the greatest relevance to *Die Fledermaus*, for it was written in 1874, and enshrined the frivolity of the 1860s – the hero a *Rentier*, a man of private means, a capitalist, the centre of the plot a ball whose perpetrator is immensely wealthy and bored withal.

The Ringstrasse, Vienna, in 1891



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Dearbhla Walsh
Blaithin White
Elizabeth Woods

GENTLEMEN

Paddy Brennan
Donal Byrne
Tony Byrne
John Brady
Desmond Capliss
John Carney

Tom Carney
Steven Faughey
Justin Joseph
Declan Kelly
Bryan Kesselman
Fan Chang Kong

James McLaughlin
James Drummond Nelson
Dan O'Connor
Proinsias O Raghallaigh
Grant Shelley
Andrew Walters

Amateur chorus members coached by Mairead Hurley

Strauss in characteristic pose, conducting his orchestra.



Biographies

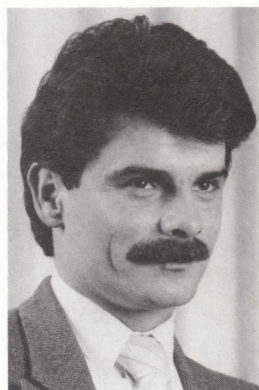
ELAINE PADMORE – Artistic Director

Has been Artistic Director of Wexford Festival Opera since 1982. She studied music at Birmingham University and then held a scholarship at the Guildhall School. She freelanced as a singer, répétiteur, writer and lecturer. After a period as editor at the Oxford University Press she wrote a book on Wagner, became lecturer in opera at the Royal Academy of Music, and began to give broadcast talks. She joined the BBC as a music programmes producer and until 1982 held the post of Head of Opera, in charge of the planning and production of opera broadcasts. Well-known as a "golden voice" of Radio 3 until last year, she still appears as a free-lance radio presenter and as a singer; recent engagements have taken her to San Francisco, Israel and Switzerland. She is Artistic Director for Classical Productions London (touring arena productions of *Tosca* and *Carmen* originating at Earls Court), was Artistic Consultant for the 1992 London Opera Festival and is in her third season as Artistic Director of DGOS Opera Ireland, following two seasons as guest director in 1989-90.



DAVID COLLOPY – Administrator

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years. After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered thirty of the Company's productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.



STUART HUTCHINSON – Chorus Master

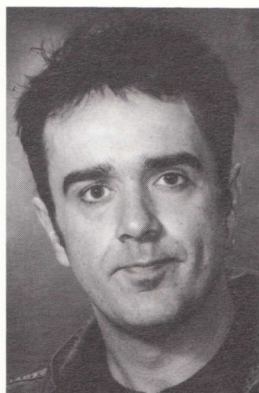
Studied at Cambridge and the Royal Academy of Music; conducting studies followed with Bernstein and Pritchard. Engagements as conductor include – *The Threepenny Opera* (Scottish Opera); *Il Matrimonio Segreto* (RAM); Guest Musical Director Scottish Ballet – *Giselle*, *I Vespri Siciliani*, *Barocco* and *Troy Game*; *Bitter Sweet* and *The Mikado* (NSWO); *Aspects of Love*, *On Your Toes* and *Alice in Wonderland* (Carl Davis – premiere) – all West End; *Oliver!* (NYMT/Royal Opera). Posts held include Music Director Morley College Opera (1986-90), Head of Music for Buxton Festival Opera and MD/Composer to Jonathan Miller's Old Vic Company. He has also worked on the music staff of the ENO, Opera North, Opera 80 and as Chorus Master for Wexford Festival Opera. Recordings include James Galway with the National Philharmonic Orchestra; BBC Radios 3 and 4 and Classic FM. A recording of works by Percy Grainger won a Sony Award. Stuart has composed the music for the current BBC serialisation of *Little Women*. He will conduct *Carmen* for the ENO in February.





PAUL BAILLIE – Producer (UK)

Born in London, Paul trained at the Guildhall School of Music and Drama and then went on to work for Glyndebourne Festival Opera, Opera 80, New London Opera and as Staff Director for the new D'Oyly Carte. This is Paul's fourth trip to Ireland in the last year. He assisted John Lloyd Davies on *The Taming of the Shrew* at last year's Wexford Festival and then went on to work with Francesca Zambello on *Lucia di Lammermoor* and Dieter Kaegi on *Martha* in Dublin. He is co-founder of the Music Theatre Ensemble "The 500" - and when not working in the Theatre writes on the other love of his life, football. He produced the Operatic Scenes at this year's Wexford Festival.



GAVIN DORRIAN – Choreographer (UK)

Studied dance at the Royal Scottish Academy of Music and Drama, and later in London with Valerie Swinnard and Andrew Hardie. He studied Classical Ballet in Paris with Gilbert Mayer of the Paris Opera, and in New York with Stanley Williams at the School of American Ballet. His Contemporary training is based on the system evolved by Martha Graham, but he has also worked with Murray Louis, John Butler, Louis Falco, Toer Van Schayk, Felix Blaska, and Joseph Russillo. He has performed internationally, and danced major roles with the following companies: the Scottish Ballet; the Ballet of La Scala, Milan; the Iranian National Ballet; London City Ballet; and the French modern-dance company Ballet-theatre Russillo of the Centre-Nationale Choreographique de Toulouse. He teaches at the College of Dance, Digges Lane, and also serves on the Executive of the Dance Council of Ireland.

DAVID COLMER – Lighting Designer (UK)

Has worked extensively with the Oxford Playhouse Company for whom he has lit over twenty-five major productions including *Happy End*, *Playboy of the West Indies*, *King Lear*, *Peer Gynt*, *Mephisto*, *The Crucible*, *Twelfth Night*, *The Oedipus Plays* and *The Duchess of Malfi*.

West End productions include *Confusions*, *Alice's Boys* and *West*. David has also designed lighting for the Tricycle Theatre including *Burning Point*, *Trinidad Sisters*, *Great White Hope*, *Pentecost*, *The Hostage*, *A Free Country* and *Once a Catholic*. Other companies include Cambridge Theatre Company, Theatre Royal York, Stephen Berkoff and Michael Codron. Musical productions include *Orlando*, *Così fan tutte*, *Marriage of Figaro* for Opera 80, also *Die Fledermaus*, *Carmen*, *Threepenny Opera* and Billie Holliday's *All or Nothing at All*.

The most unusual job undertaken was lighting a song and dance festival in a Roman Amphitheatre on the shores of the Mediterranean at Leptis Magna in Libya.





ALBERT ROSEN – Conductor

Albert Rosen started his operatic career in Pilsen and later in Prague (National Theatre) where he also graduated at the Prague Conservatory. He extended his activities first to Ireland, then Great Britain, Europe and overseas, holding Principal Conductorships first at the Smetana Theatre in Prague, later in Dublin, Perth and Adelaide.

He has conducted many times for DGOS Opera Ireland as well as for the companies of San Francisco, Vancouver, the ENO, Welsh National Opera and the Opera du Rhin. He is now permanent conductor of the new State Opera Prague, while still continuing his association with the musical life of Ireland.

He has also maintained a close association with Wexford Festival Opera, the BBC Philharmonic in Manchester with whom he has toured Greece and Turkey, as well as with Radio France where he performed *The Greek Passion* by Martinu.



ROY HOLMES – Repetiteur

Roy Holmes studied music at Queen's University Belfast, and piano at the Royal Irish Academy of Music, Dublin (*Rhona Marshall*), the Hochschule fur Musik in Vienna (*Dieter Weber*) and Indiana University (*Gyorgy Sebok*) from where he graduated with a Master's degree. While at Indiana he played recitals with students of Margaret Harshaw, one of America's most eminent vocal teachers, and further operatic experience, including continuo playing, was gained at the Vienna Chamber Opera.

He has been associated with many operatic and theatrical undertakings in Dublin over several years, including Carroll's Summer Music (*A hand of Bridge* – Barber; *Pierrot Lunaire* – Schoenberg), Dublin Contemporary Dance Theatre (*Bloomsday*), Irish National Ballet (*Oscar*) and in 1987 he conducted the College of Music's revival of Rossi's early opera *L'Orfeo*.

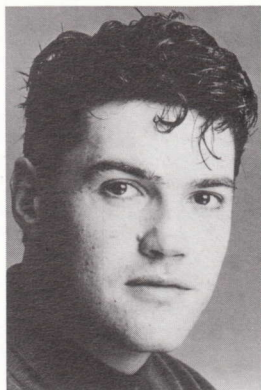


KARL MORGAN DAYMOND – Baritone (UK) Dr Falke

Born in Neath, and trained at the Guildhall School of Music and Drama, and the National Opera Studio, sponsored by Glyndebourne Festival Opera. He made his English National Opera debut this year as Fiorello in *The Barber of Seville* and sang Valentin (*Faust*) and Marullo (*Rigoletto*) for Opera Northern Ireland. He also appeared in Glyndebourne Festival's *Death in Venice*.

Karl has been an active member of British Youth Opera, having sung Marcello (*La Boheme*) at Sadler's Wells and the title role in *The Marriage of Figaro*.

Other roles include Dandini (*Cenerentola*) at Dartington and various roles in Purcell's *The Fairy Queen* conducted by William Christie. He has been a soloist with the Ulster Orchestra and the Orchestra of St. John's, Smith Square. He sang La Spia in Mascagni's *Il piccolo Marat* and Duke Solinus in Storace's *Comedy of Errors* at this year's Wexford Festival. Future includes Schaunard (*Boheme*) and Claudio (*Beatrice and Benedict*) for W.N.O.





THERESE FEIGHAN – Mezzo Soprano (Ireland) Prince Orlofsky

Studied voice with Veronica Dunne at the Dublin College of Music after taking a degree in modern languages. Awards include the 1983 Golden

Voice of Ireland. She sang a wide variety of roles in her early career, including Marcellina in *The Marriage of Figaro*, Madam Larina in *Eugene Onegin*, Suzuki in *Madam Butterfly*, all on tour for Opera 80, Unolfo in Handel's *Rodelinda* at the Batignano Festival under Ivor Bolton, Dame

Marthe in *Faust* and Third Lady in *The Magic Flute* for Opera Northern Ireland, Dorothee in Massenet's *Cendrillon* and Arbate in *Mitridate* for the Wexford Festival, Lisetta in *Il Mondo Della Luna* for Garsington Opera. The

1991-92 season saw Therese Feighan in her debut with English National Opera, as Orlofsky in *Die Fledermaus* and as Hope in *Orfeo*. She also sang the title role in Handel's *Tamerlano* for Dublin's Opera Theatre Company. She is currently singing Third Lady in *The Magic Flute* at ENO, and will return next season for further performances as Orlofsky.



MARY HEGARTY – Soprano (Ireland) Adele

Mary Hegarty was born in Cork and studied at the Cork School of Music and at the National Opera Studio in London. She was winner of the Golden

Voice of Ireland competition and represented Ireland in BBC Television's Singer of the World competition in Cardiff. Her other major awards include the Irish Life/Sunday Independent classical music award in 1988 and the Allied Irish Bank/RTE National Entertainments Award (Classical section) in 1989. Mary made her debut with the Royal Opera House, Covent Garden in 1989 and has also sung for English National Opera, Opera Northern Ireland, City of Birmingham Touring Opera, Batignano Festival, Buxton Festival and at the Aix-en-Provence Festival.

This season, Mary sings Naïad in *Ariadne auf Naxos* and Papagena in *The Magic Flute* for English National Opera and gives a recital in the Young Artists series at Covent Garden.

She has just recorded her first solo album.



ANNA JENNINGS – Soprano (Ireland) Ida

A graduate in music from Maynooth University, she is at present studying singing with Elizabeth Hawes and Paul Hamburger in London.

A winner of all the major competitions in Ireland she has this year received sponsorship from the Arts Council, Shell, the Robert McCullough Bursary (R & R) and Neville Brothers (Cork) thus allowing her to take part in Masterclasses with Laura Sarti, Paul Hamburger, Bernadette Greevy and conductor Franz Paul Decker. She has performed as soloist at the Adare Festival (with the New Jersey Symphony Orchestra) and sung leading roles at the Gaiety in *Yeomen of the Guard* and Cole Porter's *Anything Goes*. Opera roles include Fiordiligi (*Così fan tutte*) The Mother (*Amahl and the Night Visitors*). She has premiered works by Gerald Victory, John Buckley and Colin Mawby in RTE recordings. She has also performed in oratorios and recitals at home and abroad, has sung in musicals and operettas around the country and has made many T.V. and Radio appearances.





THOMAS LAWLOR – Bass-baritone (Ireland) Frosch

Was born in Dublin and graduated from the National University of Ireland with a BA in Philosophy and English. He studied singing with Professor Michael O'Higgins at the Dublin College of Music and in 1960 was awarded the Sam Heilbut Major Scholarship to the Guildhall School of Music and Drama. From 1963 to 1971 he was principal bass-baritone with the D'Oyly Carte and since then he has made regular appearances at Glyndebourne, with Sadlers Wells, English National Opera, the Royal Opera Covent Garden, Opera North, Phoenix Opera, Kent Opera, English Music Theatre, New Sadler's Wells Opera, Opera Northern Ireland and Dorset Opera and at the Camden, Hintlesham and Wexford Festivals. He regularly appears on radio and television and sings Bouncer in the video of *Cox and Box*. At Wexford he sang in *The Duenna*, *Noye's Fludde*, *The Rising of the Moon* and *The Rose of Castile* and for DGOS Opera Ireland *Peter Grimes* and *The Marriage of Figaro*.



ADRIAN MARTIN – Tenor (UK) Alfred

Studied at the London Opera Centre and made his professional debut with Opera for All as Ramiro (*La Cenerentola*) and Tonio (*Daughter of the Regiment*). He then joined the National Opera Studio, and while still a student sang small roles at the Royal Opera House in *Salome*, *Parsifal* and *Die Zauberflöte*. He was engaged at Covent Garden as Tanzmeister (*Ariadne auf Naxos*) and Pong (*Turandot*) and was then invited to Glyndebourne as Tamino (*Die Zauberflöte*) and Idamante (*Idomeneo*). His roles with English National Opera have included Cassio (*Otello*), Steuermann (*Flying Dutchman*), Anatol (*War and Peace*), Don Ottavio, Vincent (*Mireille*), Tamino, Ferrando and Rodolfo. With Opera North roles have included Rodolfo, Alfredo (*La Traviata*), Steuermann, Camille, Ismaele (*Nabucco*) Tamino and Jacquino. Engagements abroad include *Les Contes d'Hoffmann* and Don Ottavio in St. Gallen, Hoffmann at the Hamburg State Opera and Zurich Opera and his debut with the Paris Opera as Tybalt (*Romeo et Juliette*). He has sung Rodolfo at the Lyric Opera of Queensland.



VALERIE MASTERSON – Soprano (UK) Rosalinde

Was born in Birkenhead and studied in London and Milan. Her distinguished career has included engagements at Glyndebourne, Royal Opera House Covent Garden, English National Opera, Welsh National Opera and Opera North and abroad at the Aix-en-Provence Festival, Paris, Toulouse, Strasbourg, Bordeaux, Geneva, Rouen, Prague, Munich, Marseilles, La Scala Milan, Chicago, Barcelona, Philadelphia, Bilbao, Oviedo, Santiago, Tulsa, San Francisco, New York, Houston, Nancy, and Hong Kong. Recent engagements include the Marschallin in *Der Rosenkavalier* in Montpellier, Ilia (*Idomeneo*) in Valencia, Compassion (*Die Schuldigkeit des Ersten Gebots*) at the Aix-en-Provence Festival and Alice (*Falstaff*) in Toulouse, the Governess (*The Turn of the Screw*) for English National Opera and the Marschallin in Liege. She has a busy concert career in England and abroad and is a regular broadcaster and has made many recordings. Valerie Masterson was awarded the OBE in the Queen's Birthday Honours List of 1989.





JAMES DRUMMOND NELSON – Tenor (Ireland) Dr. Blind

Comes from Sligo; graduated from University College Dublin with BA and BMus (Hons) degrees at the age of 20. He left the RTE Chamber Choir in 1989 to go London to study with David Harper. Since then, James has been pursuing a full-time schedule of opera, oratorio and concert work throughout England, Ireland and most recently in Spain. He has sung in over 40 works from the standard oratorio repertoire, and has played principal roles in *Così fan tutte*, *Seraglio*, *Impresario*, *Louise*, *Madama Butterfly*, *Die Fledermaus*, *Treemonisha* and many others. He is full-time member of the touring group Opera Brava, but has also sung with DGOS Opera Ireland, Opera 80, English National Opera, English Bach Festival, Surrey Opera, Suffolk Chamber Opera, and the Wexford Festival. In February of this year James made his Spanish debut with an operatic recital at the Liceu in Barcelona.



STEPHEN O'MARA – Tenor (USA) Eisenstein

The 1991-92 season brought an auspicious debut for tenor, Stephen O'Mara as Don Jose opposite the Carmens of Agnes Baltsa and Denyce Graves at the Vienna Staatsoper, followed by Pinkerton (*Madama Butterfly*) also at the Staatsoper.

During the 1992-93 season Mr. O'Mara performed Don Jose, also opposite Denyce Graves, on the lake at the Bregenzer Festspiele in Austria, followed by a return engagement to the Vienna Staatsoper as Pinkerton. His other return engagements include Pinkerton in Guadalajara, Erik (*Der Fliegende Hollander*) with Minnesota Opera, Radames (*Aida*) in Mexico, Cavaradossi (*Tosca*) in Austin, Texas, and Turiddu/Canio (*Cav/Pag*) in New Haven. His season includes Don Jose in Stuttgart and Pinkerton/Don Jose with the Deutsche Oper Berlin. In past seasons at the New York City Opera he has starred in *Carmen*, *Attila*, *Butterfly* and *Cav/Pag*. Other appearances have included *Norma* and *Turandot* in Hong Kong, *Cav/Pag* in Caracas, *Il Trovatore* in Buenos Aires and *Turandot* in Mexico City.



ERIC ROBERTS – Baritone (UK) Colonel Frank

Born in North Wales, Eric Roberts won a scholarship to study singing at the Royal Manchester College of Music. His operatic debut was as Papageno in *The Magic Flute* with Welsh National Opera. Subsequent roles have included Guglielmo in *Così fan tutte*, Falke in *Fledermaus* and Shekalov in *Boris Godunov* with W.N.O.; Mountarat in *Iolanthe*, Tobias Mill in Rossini's *Marriage Contract*, televised for S.T.V., Trinity Moses in Weill's *Mahagonny*, Redburn in *Billy Budd* and Dr. Bartolo in *Il Barbiere di Siviglia* for Scottish Opera; the Mayor in *Christmas Eve*, and *Pacific Overtures* for English National Opera; Don Alfonso in *Così fan tutte*, Jupiter in *Orpheus in the Underworld* and Don Isaacs in Gerard's *The Duenna* for Opera North. Over the last two years, he has sung the role of Professor Higgins in *My Fair Lady* for Opera Omaha, Ko Ko in *The Mikado* in Los Angeles and Edmonton in Canada, and Dr. Bartolo in *Il Barbiere* with the Lyric Opera of Queensland. In 1993 he returns to Opera Omaha to sing the title role in *Eugene Onegin*.



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Michael W Balfe The Bohemian Girl	1943	George F Handel Messiah	1942	Bedřich Smetana The Bartered Bride	1953, 1976
Ludwig van Beethoven Fidelio	1954, 1980	Engelbert Humperdinck Hansel and Gretel	1942, 1982	Johann Strauss Die Fledermaus Der Zigeunerbaron	1962, 1992 1964
Vincenzo Bellini La sonnambula Norma I Puritani	1960, 1963 1955, 1989 1975	Leos Janáček Jenufa	1973	Richard Strauss Der Rosenkavalier	1964, 1984
Benjamin Britten Peter Grimes	1990	Pietro Mascagni L'amico Fritz Cavalleria rusticana	1952 1941, 1973	Ambroise Thomas Mignon	1966, 1975
Georges Bizet Carmen Les pêcheurs de perles	1941, 1989 1964, 1987	Jules Massenet Manon Werther	1952, 1980 1967, 1977	Peter Ilich Tchaikovsky Eugene Onegin The Queen of Spades	1969, 1985 1972
Gustave Charpentier Louise	1979	Wolfgang Amadeus Mozart Così fan tutte Don Giovanni Idomeneo Il Seraglio Le nozze di Figaro The Magic Flute	1950, 1984 1943, 1990 1956 1949, 1964 1942, 1991 1990	Giuseppe Verdi Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La Traviata Il Trovatore	1942, 1984 1949, 1992 1950, 1985 1965, 1976 1960, 1977 1951, 1973 1963, 1985 1962, 1986 1946, 1981 1941, 1987 1956, 1974 1941, 1989 1941, 1988
Francesco Cilea Adriana Lecouvreur	1967, 1980	Jacques Offenbach Tales of Hoffmann	1944, 1979	Gerard Victory Music Hath Mischief	1968
Domenico Cimarosa Il matrimonio segreto	1961	Amilcare Ponchielli La Gioconda	1944, 1984	Richard Wagner The Flying Dutchman Lohengrin Tannhäuser Tristan und Isolde Die Walküre	1946, 1964 1971, 1983 1943, 1977 1953, 1964 1956
Claude Debussy Pelléas et Mélisande	1948	Giacomo Puccini La Bohème Gianni Schicchi Madama Butterfly Manon Lescaut Suor Angelica Tosca Turandot	1941, 1987 1962 1942, 1990 1958, 1991 1962 1941, 1990 1957, 1986	Licinio Refice Cecilia	1954
Gaetano Donizetti Don Pasquale L'elisir d'amore La Favorita La Figlia del Reggimento Lucia di Lammermoor	1952, 1987 1958, 1987 1942, 1982 1978 1955, 1991	Gioacchino Rossini Il barbiere di Siviglia La Cenerentola L'Italiana in Algeri	1942, 1991 1972, 1979 1978, 1992	Ermanno Wolf-Ferrari Il segreto di Susanna	1956
Friedrich von Flotow Martha	1982, 1992				
Umberto Giordano Andrea Chénier Fedora	1957, 1983 1959				
Christoph W Gluck Orfeo ed Euridice	1960, 1986				

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INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open on Monday-Saturday 11 a.m. -7 p.m. for advance bookings. Credit Card Bookings accepted by telephone 771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

Wexford Festival Opera

14 - 31 October 1993



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Peter Ilyich Tchaikovsky
(1840-1893)

IL BARBIERE DI

SIVIGLIA

(The Barber of Seville)

Giovanni Paisiello
(1740-1816)

ZAMPA

ou La fiancée de marbre

Ferdinand Hérold
(1791-1833)

BOOKING OPENS: PRIORITY: 3 MAY 1993, GENERAL: 1 JUNE 1993

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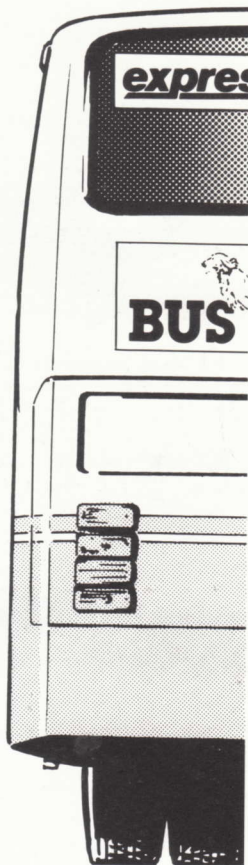
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